

PERCY GRAINGER'S TREATMENT OF
IRISH TUNE FROM COUNTY DERRY
WITH EMPHASIS ON ITS BANDSTRATION

by 613-8301

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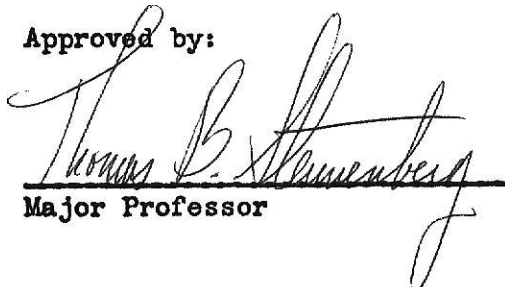
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INTRODUCTION

Percy Grainger is not so well-known as formerly, and those who do know of him consider him mainly in the realm of folk song composition. The first part of this paper is a study of Percy Grainger from all aspects. It begins with a brief review of his life and his personality. Second is a study of the various influences on him as a man, musician and composer. This is followed by a third section dealing with his relation to the folk song and his treatment of folk songs in actual composition. Fourth is a discussion of his style and techniques, and finally, a look at Percy Grainger as a composer of wind band music.

Much of Part I is a resume' of statements made by men who were close to Grainger. These are arranged, hopefully, in such a manner that an accurate and informative picture of Grainger has been drawn.

Part II of the paper is a detailed analysis of Grainger's setting of Irish Tune From County Derry, one of his most popular folk song settings for band. This setting by Grainger, published in 1918, has been a standard part of the repertoire of almost all professional and amateur bands, and is well-known for its beauty and clarity of sound. The analysis of this setting, then, deals with why the piece sounds so well, and how Grainger has obtained the effect that is so readily heard in this composition.

The major thrust of the study is directed toward Grainger's techniques in scoring for the band. The composition has been broken down into its most basic structure--phrase by phrase--with a complete analysis and description of the instrument combinations used. Early analysis of the composition revealed

that the lineal structure is one of the major factors in its effectiveness. Thus, the major lines, or parts, have been extracted from the overall work, and the discussion deals with how Grainger has increased the effectiveness of his brilliant part-writing by his sensitive and knowledgeable assignments of instruments and combinations of instruments to each of the parts, and how proper balance is achieved by these instrument combinations. There is also discussion as to why particular instruments are used at certain points.

The study attempts to reveal how the contour of the phrases and the shape or contour of the entire composition affects Grainger's assignment of instruments as well as changes and variations in instrument combinations. The relevancy of the dynamic markings and changes in dynamics in relation to the contour of the music is also discussed. Changes in articulation from phrase to phrase are given attention.

The discussion of all of these factors--part-writing, assignment of instruments to these parts, dynamics, articulation, and even tempo at certain points--strives to show how Grainger has handled them in producing a beautiful and well-balanced composition for the band.

PART I

A RESUME' OF PERCY GRAINGER AND HIS CAREER

Percy Grainger was born on July 8, 1882, in Brighton, Australia, a small seashore community five miles from Melbourne. He began his musical study at age five, and studied piano with his mother for five years. At age ten he became the pupil of Louis Pabst, a professor at the Melbourne Conservatory. Grainger progressed quickly, and at age twelve he began a series of public recitals which brought him much acclaim. This success provided him with adequate funds to travel to Frankfurt-a-Main for advanced study at the Hoch Conservatoire. At the Conservatoire, Grainger studied piano with James Kwast and theory with Iwan Knorr. Learning much from Kwast, his study with Knorr was less satisfactory; he received little beyond a fundamental grounding in harmony and counterpoint. After four years of keyboard study with Kwast, Grainger began his career as a pianist. He traveled to all parts of the Western world and was "...heralded as one of the finest performers of his generation."¹ He resided in London until 1915, at which time he moved, with his mother, to the United States. He soon became a United States citizen and remained in America for the remainder of his life. He died in 1961 at the age of 78.

Grainger was an individualist. This was evident in his childhood when he refused to accept criticism from Knorr. Grainger early recognized the importance of studying the works of past masters, but he refused to be guided

¹Thomas Slattery, "The Life and Work of Percy Grainger--Part I," The Instrumentalist, (November, 1967), 42-43.

by a set of rules for either his compositions or his life-style. Grainger's close friend and fellow student, Cyril Scott, says that "Grainger did not trouble to learn the rules (as most of us do), in order to know how to break them--he merely broke them from the beginning."¹ However, Scott gave a little closer view of Grainger's personality when he wrote: "As a man Percy Grainger is one of the most original, dynamic, lovable, and warm-hearted I have ever met. Just as his enthusiasm for music is unbounded and undying, so is his affection for and generosity towards his friends."² Scott also tells us that for humane reasons Grainger was a complete vegetarian, nor would he ever smoke or drink anything alcoholic.³

One of Grainger's closest friends was the Norwegian composer, Edvard Grieg. Grieg also gives a great deal of insight into Grainger's personality and talents through some of his diary entries. An entry under May 30, 1906 reads:

There is no Norwegian at present who can touch him. And that is significant in more than one respect. It shows both that we do not yet possess a Norwegian pianist who has understanding enough to grapple with such tasks as that, and that though understanding is not found where it should be found, in our own country, it can be found abroad, yes--even in Australia, where the wonderful Percy Grainger was born.⁴

A week earlier, on May 21, 1906, after hearing Grainger play some of his works, Greig wrote: "Finally Percy Grainger played two of the folk dances most

¹Cyril Scott, "Percy Grainger, The Music and The Man," The Musical Quarterly, Vol. 2, (1916), p. 426.

²Cyril Scott, "Percy Grainger, The Man and The Music," The Musical Times, (July, 1957), p. 369.

³Ibid.

⁴David Monrad-Johansen, Edvard Grieg, trans. by Madge Robertson (New York: Tudor Publishing Co., 1945), p. 376.

brilliantly. Yes--he has genius--that is certain enough."¹

Grainger's music includes works for orchestra, chorus, chorus and orchestra, chorus and brass band, wind band, small chamber groups, and piano. For these compositions he drew on many sources. He was interested in music of the 13th and 14th Centuries as well as contemporary music. Hughes states: "Music of the remote past, music of Eastern races, the songs and dances of the English countryside, the music of Bach, all had their part in forming his personality as an artist."² Grainger studied Gothic music for some time, editing and arranging works of Dowland, Jenkins, Josquin, Willaert, and others. He was "Always," Richard Goldman says, "in pursuit of interesting polyphonic textures and rhythmic usages that lie out of the 'harmonic' period."³ Scott contends, however, that though Grainger was influenced by these past masters and learned much from them, they were never his chief sources of inspiration. Scott writes that while other composers wrote like other composers, Grainger wrote only like himself. He did not evolve slowly; his early works are just as significant as the latter ones.⁴ In fact, he had developed the style that persisted throughout his career by the time he was sixteen years of age. His music cannot be classified into periods; all of his music "...seems not to be a question of age but purely a question of mood."⁵ Hughes wrote: "Percy

¹Ibid.

²Charles W. Hughes, "Percy Grainger, Cosmopolitan Composer," The Musical Quarterly, Vol. XXIII, No. 2, (April, 1937), p. 127.

³Richard Franko Goldman, Percy Grainger's 'Free Music,' The Juilliard Review, (Fall, 1955), p. 40.

⁴Scott, "Percy Grainger," Musical Quarterly, pp. 425-528.

⁵Ibid., p. 426.

Grainger's music has little resemblance to that of other contemporary composers because he himself, as a thinking, feeling, and music-loving man, differs greatly from most present-day music-makers."¹

It is obvious from these preceeding statements that Grainger was not oblivious to musical developments of the past or present. On the contrary, he was acutely sensitive to them--but not so much so that he became a slave to tradition and rules. As Scott remarked, he was not an "...elongation of another great composer, or an elongation of anything."² His music displays his feelings and enthusiasm as an artist. "His works might well serve as a wordless biography."³

Scott asserts that the greatest influence exerted on Grainger, as a man and composer, was from literary rather than musical sources. He thought that Grainger developed his style of composition as an outcome of his discovery of Rudyard Kipling, and

...from that writer he imbibed an essence and translated it into music. A small composer is usually influenced by a greater composer whom he copies with an admixture of unpleasantly tasting honey; a sweetness which is the invariable concomitant of weakness. But it was not in the nature of Grainger's talents to do this except at the very babyhood of his musical awakening, and in finding Kipling he found also himself; or, at any rate a great part of himself.⁴

Scott, comparing Kipling's influence on Grainger with Jean Paul Friedrich Richter's influence upon Robert Schumann, thought that possibly, in both cases,

¹Hughes, "Cosmopolitan Composer," Musical Quarterly, p. 127.

²Scott, "Percy Grainger," Musical Quarterly, p. 428.

³Hughes, "Cosmopolitan Composer," Musical Quarterly, p. 127.

⁴Scott, "Percy Grainger," Musical Quarterly, pp. 426-428.

without the inspiration from the poets, the musicians may never have come to full fruition.¹

Grainger believed that democratic principles should be applied to actual composition. He stated that "No true democrat should ever write a concerto or any work in which one player has a more important part than the rest."² This democratic attitude was seen in the fact that his wish, for the most part, was not to compose for the virtuoso, but to write music that might be played by the average player. Hughes remarks that "He had in mind performers with more music in their hearts than in their fingers."³ Of course, this was only one aspect of his compositions, for some of his music does require far more technique than the amateur possesses. (This side will be dealt with further in this study). Grainger's democratic beliefs carried over, in many instances, not only to the difficulty of many of his compositions, but also to his technique of scoring. He developed a system of flexible or "elastic" scoring, in which many types of substitutions or augmentations are allowable. In other words, many of his scores are practical scores, and are adaptable to the varied demands of amateur and school groups.⁴ His beliefs carried even further than this, however. He wrote, for the most part, for the multitudes. Scott relates that Grainger believed in the vulgar (pertaining to the multitude), and did not like to be associated with anything that might be called artistic. In this, again, he was closely tied to Kipling, and Scott goes on to say that with much of his music,

¹Ibid.

²Scott, "Grainger," Musical Times, p. 368.

³Hughes, "Cosmopolitan Composer," Musical Quarterly, p. 128.

⁴Ibid., p. 135.

"Grainger appeals to the unmusical, just as Kipling appeals to the illiterate."¹

Grainger did not use foreign terms in his music; he gave directions in his own language. His scores are full of directions such as: "bumpingly", "louden lots", "hold till blown", "dished up for piano", "slacken slightly", "slightly slower still", etc. He loved to invent his own terms and Hughes says that "...to read one of Grainger's scores is almost to see and hear him conduct a rehearsal."²

Grainger's notability as a composer lies mainly in his treatment of folk songs. The folk songs and folk dances form the basis of many of his most characteristic compositions, and have sources in countries such as Australia, England, Norway, Ireland, and America. Using a wax cylinder phonograph, Grainger collected many of his folk melodies during his travels.³ The importance of these compositions is due to his unique treatment of old folk melodies. Scott calls Grainger the "...essence of folk songs augmented to a great art,"⁴ and says that many of his settings of folk melodies are deeply moving because of the "...harmonies in which he has clothed them."⁵ And even though he dealt with the folk songs in an entirely new manner, it was with good taste.

Edvard Grieg, regarding Grainger's treatment of folk songs, made the following entry in his diary on July 27, 1907, in reference to the meeting of Grainger and Julius Rontgen:

¹Scott, "Percy Grainger," Musical Quarterly, p. 432.

²Hughes, "Cosmopolitan Composer," Musical Quarterly.

³Thomas Slattery, "The Life and Work of Percy Grainger--Part II," The Instrumentalist, (December, 1967), p. 47.

⁴Scott, "Percy Grainger," Musical Quarterly, p. 428.

⁵Scott, "Grainger," Musical Times, p. 369.

On the 25th, in the morning, came Percy Grainger and so I had the great joy of bringing together these two splendid men, who would, I knew, understand each other. Such width of outlook as Julius has is rare. What is important in Grainger's talent he recognized at once in spite of all foreignness and listened with enthusiasm as much to his music, his magnificent piano playing, as to his masterly and so deeply original treatment of folk tunes.¹

Some of his settings of folk songs include: Country Gardens, Shepherds Hey, (English), and Irish melodies, Irish Tune From County Derry, and Molly on the Shore; also, Green Bushes, which is a modal tune set as a passacaglia; The Willow Song, My Robin is to the Greenwood Gone, Colonial Song, and the American folk melody, Spoon River, plus many others. Hughes says that the popularity of many of these compositions is "...a tribute to the skill of the arranger and the vitality of the tunes."²

Many of his compositions, however, owe nothing to the folk melodies. Some of these are: The Australian suite, In A Nutshell; English Dance, for orchestra or 2 pianos, 6 hands; his imaginary ballet, The Warriors; the wedding hymn, To A Nordic Princess, written as a tribute to his wife, Ella Grainger; The Marching Song of Democracy, for orchestra and chorus; Handel in the Strand; Walking Tune; and Mock-Morris, which is only in a folksong idiom.³

So far as form is concerned, Cyril Scott wrote, in 1916, that Grainger "...exists as something quite new in musical expressibility; he has invented new forms or considerably enlarged and transformed old ones; he is a great harmonic inventor, yet unlike Schoenberg he does not lead us into the exoruciating."⁴ In his compositions, Grainger completely avoided such forms

¹Johansen, Grieg, p. 386.

²Hughes, "Cosmopolitan Composer," Musical Quarterly, p. 129.

³Ibid., p. 132.

⁴Scott, "Percy Grainger," Musical Quarterly, p. 433.

as the sonata or rondo, and his dance tunes were set in a personal type of variation.¹ Some of his compositions, such as Marching Song of Democracy, are free forms. Of such, Grainger said: "Music should be organic rather than architectural; it should unfold, guided by the flow of the musical idea rather than by the outline of a pre-existent form."²

So far as general craftsmanship is concerned, Scott remarked that Grainger was an "...outstanding polyphonist, harmonist, melodist and orchestrationist."³ He was one of the first composers of the 20th Century to write in irregular rhythms, and many of his works contain numerous daring harmonies and unusual progressions, but "...they are never merely cacophonous and incompatible with musicianly good taste."⁴ Hughes states that Grainger's "...harmonic web is often pungent, vivid, modern."⁵

In all of his music, even in the simpler folk settings, the feeling for the line is always evident; concerning this, Richard Goldman wrote: "Grainger concentrated on the idea of melodic line, singly or in combination as polyphonic texture." He goes on to write: "The senses of line and texture, both innate, Grainger continued to develop over the years not only through his study of folk music--he claims that his instinct for melody was developed by the beauty and variety of 'pure line' in English folk-song--but also of Bach, the composer he most reveres, and eventually also of Renaissance and Medieval music."⁶

¹Hughes, "Cosmopolitan Composer," Musical Quarterly, p. 132.

²Ibid. p. 133.

³Scott, "Grainger," Musical Times, p. 368.

⁴Ibid., p. 369.

⁵Hughes, "Cosmopolitan Composer," Musical Quarterly, p. 127.

⁶Goldman, "Free Music," Juilliard Review, p. 40.

During the time Grainger, as a young man, spent in England, he became friendly with the composer Gustav Holst. This acquaintance gave him the opportunity to hear many famous British bands; consequently, he became extremely interested in bands and band music. Typically, he engaged in his own type of training by working out an agreement with the instrument company, Boosey, of London, from whom he borrowed a different reed instrument each week. Through this arrangement, through 1904 and 1905, Grainger was able to make an extensive study of all the reed instruments. It was during this time, also, that he wrote his first work for wind band, titled the Lads of Wamphray, not published until several years later.

Spending the next few years as a touring concert pianist, Grainger gave little attention to the band. It was not until he came to the United States that his interest in the band was revived. Soon after becoming a United States citizen, he enlisted in the United States Army during World War I where he served as an instructor at the army band school and from 1917 to 1919 played oboe and saxophone in the army band. It was during this time that he produced and published numerous works for wind band; among these were: Colonial Song, Children's March, Over the Hills and Far Away, and folk song settings of Irish Tune from County Derry, Shepherd's Hey, and Molly on the Shore.¹ With these compositions, and especially the Children's March, Over the Hills and Far Away, a new type of band sound and scoring for band was originated.² This was the first time that low reeds were given important parts. Goldman thinks that through these compositions, Grainger accomplished a new band sound by "...making

¹Richard Franko Goldman, The Wind Band, (Boston: Allyn and Bacon, Inc., 1961), p. 227.

²Slattery, "Life and Work of Grainger, Part I," Instrumentalist, p. 43.

a liberal and highly effective use of low reeds such as the bassoon, English horn, bass clarinet, contra-bassoon, and low saxophones, contrasting with brighter sounds of brass, and with a notably fresh and vigorous use of percussion."¹ Slattery remarks that for the first time a composer had made effective use of all three sections--brass, woodwind, and percussion--and had written for the complete choirs in such a manner that the entire sound and effect was a balanced whole.² Also, writes Slattery, "The clearness of the voice leading and Grainger's explicit directions concerning the number of players for the individual parts were the first such instructions in band scores."³

Goldman points to Grainger as a "virtuoso manipulator of instruments,"⁴ whose "...scoring for band has a rich sonority and color which compares favorably with any celebrated example of brilliant orchestration. His setting of Irish Tune From County Derry has a sheer beauty of sound which should make any listener love the band."⁵

All of Grainger's works for band are written for the full scope of normal band instruments, and some even require relatively uncommon instruments such as soprano saxophone and contra-bassoon. Though he provides cues whenever possible and makes provisions for some substitutions, his idea of "elastic

¹Goldman, Wind Band, p. 228.

²Slattery, "Life and Work of Grainger, Part I," Instrumentalist, p. 43.

³Ibid., p. 42.

⁴Goldman, Wind Band, p. 227.

⁵Richard Franko Goldman, The Concert Band, (New York: Rinehart and Company, Inc., 1946), p. 197.

scoring" is not always evident. Goldman says that "No cues can replace the important parts often assigned to such instruments as the French horn, Eb clarinet, bassoon, piccolo, and others whose particular timbre is desired for those parts."¹ He goes on to say that even if the indicated instruments are used in these compositions, the parts must, of course, be played and the ensemble must be in balance in order for them to sound well.

Most bandsmen agree that Grainger's best and most significant wind band composition is Lincolnshire Posy, published by Schott and Co. in 1940. It is an original work, drawing on English folk song material in which he makes extensive use of bi-tonality, polychords, parallel chromaticism and chromatic root movements. Most of the movements are based on modes. There are numerous meter changes, with one movement being written partially in free time with no bar lines.²

Grainger's last work for band was The Power of Rome and the Christian Heart. This piece was commissioned in 1948 by the League of Composers for the 70th birthday of Edwin Franko Goldman.³

¹Goldman, Wind Band, p. 227.

²Slattery, "Life and Work of Grainger, Part II," Instrumentalist, p. 48.

³Slattery, "Life and Work of Grainger, Part I," Instrumentalist, p. 43.

PART II

IRISH TUNE FROM COUNTY DERRY--AN ANALYSIS

Irish Tune From County Derry is a beautiful Irish folk melody--well-known and simple in design. Percy Grainger has made a masterful setting of this melody for wind band, and through his ingenious part-writing and instrument combinations, it is one of the most beautiful and sonorous pieces of band literature.

Rimsky-Korsakow, in his Principles of Orchestration, gives the clue to effective orchestration, a clue which Grainger certainly followed in Irish Tune:

There are people who consider orchestration simply as the art of selecting instruments and tone qualities, believing that if an orchestral score does not sound well, it is entirely due to the choice of instruments and timbres. But unsatisfactory resonance is often solely the outcome of faulty handling of parts, and such a composition will continue to sound badly whatever choice of instruments is made.¹

A very brief examination of Grainger's setting of Irish Tune will reveal that his part-writing is most effective, and is the major factor that makes this piece sound well. He has given much more than a simple harmonization of the melody. Rather, there are four, and sometimes five, individual lines besides the melody, each of which make musical sense alone. This is what gives it its distinction over an ordinary four-part harmonization.

Grainger was also very perceptive in assigning these parts to the instruments of the band, and in obtaining clarity and balance among the parts

¹Nicolas Rimsky-Korsakow, Principles of Orchestration, ed. by Maximilian Steinberg, trans. by Edward Agate. (New York: E. F. Klamus Orchestra Scores, Inc. 1912), p. 63.

at all times. Thus, this study will be concerned with balance of the parts throughout the band's instrumentation, with an attempt to discover how Grainger has obtained proper balance so successfully in this setting of Irish Tune.

The contour of the melody line itself seems to be the guiding factor in Grainger's bandstratation. Assignment of instruments and dynamic markings are dictated by the contour of the melody.

In the first four phrases (16 measures) the melodic line lies mostly in the range of the small octave. The lowest melody note is C# and the highest D', with the entire 16 measures seeming to center around the mediant A. In the same manner, Grainger has followed a like pattern in the other parts, with no extremes in any of them.

Bernard Rogers has written:

Orchestration is the servant of form.* Its function is to illuminate and strengthen tonal structure. It is a means, not an end. It needs imagination and discipline. Color is its province: color which flows, at least partly from the sense of design and balance.¹

As stated, the contour of Irish Tune has dictated Grainger's treatment, both in part-writing and in bandstratation. He has achieved a balance in the inner parts, and has so scored the melodic line that it is heard through the texture of the other parts.

An examination of the score reveals that there are no climaxes in the contour of the music within the first 16 measures. Though each phrase has its high point--its lineal objective--no overall climax has been reached. The term

*The word form, as used here, and the term contour, as used throughout this paper, carry similar connotations.

¹Bernard Rogers, The Art of Orchestration, (New York: Appleton Century-Inc., 1951), p. 83.

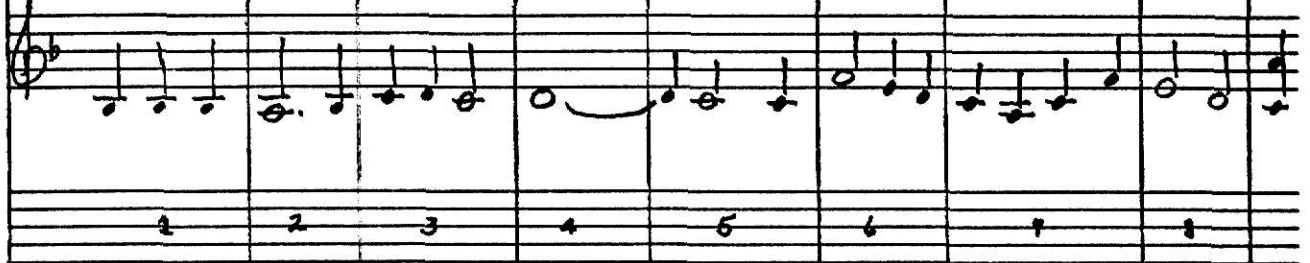
climax is used frequently throughout this study, and refers not to these phrase highpoints, but to the one main high point, or points, in the overall contour of the music.

Ex. 1. Lineal Structure, mm. 1-8

PART 5



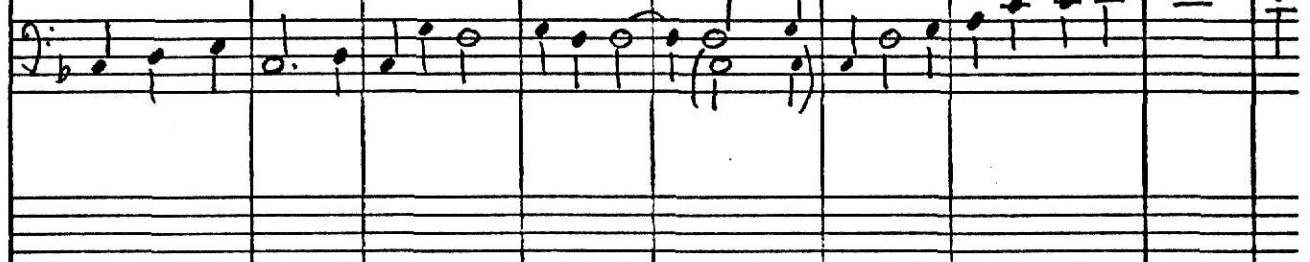
PART 4



PART 3



PART 2



PART 1



+ 8VA

Ex. 2. Lineal Structure, mm. 9-16.

Musical score for Example 2, Lineal Structure, measures 9-16. The score is written for five parts (PART 1 to PART 5) across five systems of staves. The key signature is one flat (B-flat), and the time signature is 4/4. The measures are numbered 9 through 16.

PART 5 (Top staff, Treble clef):

PART 4 (Second staff, Treble clef):

PART 3 (Third staff, Bass clef):

PART 2 (Fourth staff, Bass clef):

PART 1 (Bottom staff, Bass clef):

Measure numbers: 9, 10, 11, 12, 13, 14, 15, 16.

Additional markings: + 3VA (below Part 1, measure 9).

For these opening measures Grainger has chosen the low brass and low woodwinds to carry the important parts.

The baritone, trombones I and II, horn IV, baritone saxophone, and alto clarinet all are assigned to the melodic line. In this register, all of these brasses will produce a rather dark or subdued sound, and the baritone saxophone and alto clarinet will add color to the brass sound. All of these instruments are playing in unison throughout these four phrases.

The only octave doublings found in mm. 1-16 are in the bass line. The bass line is scored in octaves throughout the entire piece, giving added support to this line. However, in the first 16 measures, only the tubas and bassoons are assigned to this line. The tubas are scored in octaves, with the bassoon interchanging between the two octaves.

The next part above the bass (part 2) is assigned to two low woodwinds of no great carrying power. This line is carried by the bass clarinet and tenor saxophone in unison. Although each of these instruments is ordinarily used in doubling other instruments, this particular combination will produce a very soft and mellow sound in this range, with the bass clarinet subduing any brightness or harshness that might be present in the tenor saxophone.

Part 4 is assigned also to only two instruments--alto saxophone I and horn II, in unison.

Part 5 is played by cornet I and horn I. Rimsky-Korsakow says that "The soft round quality of the horns intensifies the tone, and moderates the penetrating timbre of the trumpets and trombones."¹ So in these two parts, the horns, combined with the brighter sounds of the cornet and alto saxophone, will moderate the overall sound so that the proper balance will be achieved in the

form of the phrases.

In the distribution of instruments on all of these parts, it is evident that great care has been taken so that good balance is obtained, and that the balance is consistent with the contour of the four phrases.

In these four phrases, doublings are all unisons (except in the bass), and there are only two instruments on each part, with six instruments on the melody. Even though the parts are in the lower and middle range of the instruments (which would ordinarily tend to produce a "muddy" sound), there is a clarity of texture and good balance between parts. This is due first (as has been stated) to the clarity of part-writing, but also to the assignments of instruments and handling of doublings.

Dynamic markings are an especially important consideration in these opening four phrases. The melody (the most important part) is an inner part buried in a thick, close texture which it must penetrate. Grainger has placed six instruments on the melody and only two instruments on each of the four other parts. However, he makes one other provision in assuring the balance of the melody through the other parts. He has marked the melody at an mf level and all other parts are pp. With this final addition, the melody will assuredly be heard, and thus obtain the proper emphasis in overall sound. Again, the contour of the line affects the dynamic level in these phrases. When the line rises and falls significantly, as in mm. 2-3, 10-11, and 14-15, Grainger has given < > markings to follow the contour of the lines.

Ex. 3. Linear Structure, mm. 17-24.

PART 5

PART 4

17 18 19 20 21 22 23 24

PART 3

PART 2

PART 1

+ 8VA

The musical score consists of five staves, each with a clef and a key signature of one flat (B-flat). The staves are labeled PART 1 through PART 5 from bottom to top. The notation includes various note values, rests, and accidentals. A measure number line is present between the second and third staves, indicating measures 17 through 24. The bottom staff is marked with '+ 8VA'.

The contour begins to take on a new direction from m. 17 on, where the melodic line immediately swells into an F' in m. 18, and again in m. 22. In m. 26, the climax of the first 32 measures is reached when the melody soars to an A'.

With this expansion in the contour of the music, Grainger provides an expanded instrumentation as well. In mm. 17-24, Grainger alters and augments the instrumentation of the melodic line somewhat. He adds the three other horns and the tenor saxophone and drops the baritone, baritone saxophone, and alto clarinet. Tenor saxophone, trombones I and II, and horns I, II, III, and IV are now playing the melody in unison. The shape of the phrases calls for something different to happen--the contour rises to higher pitches, still with no big climax, but with peaks to warrant more power in sound. Thus, Grainger has provided a combination of instruments on the melody that provides more power. The replacement of the baritone, baritone saxophone, and alto clarinet with a tenor saxophone and three horns will produce more sound. Rimsky-Korsakow states that "The combination of three trombones or four horns in unison is frequently met with, and produces extreme power and resonance of tone."¹ Grainger obviously wanted a more resonant and powerful sound in m. 17, but the music is not ready for the brilliant sound that the high register of the trombone can produce. However, the horns in combination with the trombones will balance out to a very full-bodied, rich sound in this register. The tenor saxophone will be of no great consequence as far as power is concerned, but should add to the darker color of the overall sound.

The bass line continues as in the previous phrases, with the tubas and

¹Ibid., p. 55.

bassoons playing in octaves and unison. The tubas have sufficient power to balance the melody and other parts.

The instrumentation in part 2 also changes in m. 17. The bass clarinet continues on this line, and the baritone horn and baritone saxophone move from the melody to part 2. This addition of baritone and baritone saxophone will provide more power on this line but will not, by any means, be overbearing. All of these instruments produce a mellow tone quality in this register and, with the unison scoring, will effectively balance the other parts.

Part 4 takes on a somewhat new character and added brightness with the replacement of the horn with a cornet, so that the alto saxophone I and cornet II are playing in unison in mm. 17-24. Even though there are only two instruments on this part, it will sufficiently balance the other parts because of the tone quality of the instruments. But because the line is relatively low or in the middle of the register for both of these instruments, the sound will not be too penetrating, and should be in proper balance with the other parts.

Part 5 is assigned to one instrument alone--cornet I. For the most part, the line is higher than all other lines in these eight measures (there is some crossing of parts in which doubled notes often occur), and this higher register will naturally provide the needed sound for the desired balance. Bernard Rogers says of the trumpet: "The trumpet's ringing tone is immensely effective as reinforcement in tutti."¹ The same observation applies in general to the cornet.

The dynamic markings in these eight measures are of importance in the balance of the parts. The melody is marked mf and all other parts are mp.

¹Rogers, Art of Orchestration, p. 58.

This does not necessarily indicate that the melodic line is less important than in the previous section, but indicates that the instrumentation in this phrase calls for only this small contrast in dynamics between parts in order for the parts to be in balance. The ranges of the parts also are very significant in this change.

Grainger continues to allow the contour of the phrase to guide him in his dynamic markings. As the contour rises and falls in mm. 17-18 and 21-22, he gives < > indications in the melody line, each time beginning and ending this brief swell in the phrase at mf. In mm. 19-20, there is a crescendo marking as the line descends. This can be explained by the facts that the melody goes well below the other parts and into the softer and more subdued range of the instruments playing the melodic line. For assurance that the melody will not be overbalanced, the crescendo indication is given. A crescendo is indicated beginning in m. 23 which carries through beat 1 of m. 25 (end of phrase) in all parts. This again follows the contour of the music as the harmonic, rhythmic, and melodic movement in these two measures increases.

At the end of each eight measures in mm. 1-24 there is a slight alteration in the instrumentation which emphasizes and gives importance to the cadence points.

In m. 8, beat 3, the baritone saxophone breaks from the melodic line for beat 3 and 4 of that measure and beat 1 of m. 9 (cadence measure), with a

< > in the line. The alto saxophone breaks from part 4 and moves in 3rds with the baritone saxophone. These instruments move up a 5th (in 3rds) with a < > to a stronger cadence, then return to the normal line in m. 9, beat 2.

There are also two new instruments added in beat 3 of m. 8, and carry only through beat 1 of m. 10. Cornet II and III enter in m. 8, with cornet II doubling the alto saxophone, and cornet III doubling horn II, so that in m. 9 there are actually six parts rather than the five up to, and following, that cadence point.

Again, in mm. 14-16, instruments interchange parts and double up as a special emphasis to the cadence point.

In m. 14, beat 3, the bass clarinet moves to the bass line for reinforcement, and is scored in unison with the bassoon. Then in m. 16 (cadence measure), it returns to part 2, but is scored an octave lower than horn II and tenor saxophone, rather than in unison. This octave doubling gives some added depth to this part.

Horn III departs from the unison line of part 2 in m. 15 and carries the line through m. 16, as the tenor saxophone, horn II, and bass clarinet merely double notes of other parts.

Horn I breaks away from part 5 in m. 14 and goes to unison scoring with the alto saxophone through m. 16.

With this phrase, parts are doubled up toward the cadence point, so that

on the cadence measure (16) there are only three parts, sounding in octaves and unison.

The next cadence point (beat 1 of m. 25) displays some alterations and adding of instruments.

In m. 24, trombone III enters for the first time, and doubles the baritone saxophone and tenor saxophone. Also, the tenor saxophone moves to the melodic line in m. 24 to give support to the baritone saxophone and trombone III.

All three instruments on part 2 divide so that one additional part is created in m. 24 and one merely serves as a filler, doubling other lines.

The baritone carries a moving part into the cadence, and cornet III enters in beat 2 of m. 23 to reinforce the baritone at this cadence point, so that cornet III and baritone are scored in unison in m. 23 through beat 1 of m. 25.

The bass clarinet serves as a filler part and doubles trombone I and II in m. 24, then goes to the bass line in m. 25.

Ex. 4. Lineal Structure, mm. 25-32.

Musical score for Ex. 4, Lineal Structure, mm. 25-32. The score is written for five parts (PART 1 to PART 5) across five systems of staves. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C).

The parts are labeled as follows:

- PART 5 (Top staff)
- PART 4 (Second staff)
- PART 3 (Third staff)
- PART 2 (Fourth staff)
- PART 1A (Fifth staff)
- PART 1 (Sixth staff)

The score includes measures 25 through 32, with measure numbers written below the staves. The notation includes various musical symbols such as notes, rests, and accidentals. A tempo marking "♩ = 120" is visible in measure 28. The bottom of the score is marked with "+ BVA".

The climax of the first 32 measures of the piece is found in m. 26, with the A' in the melody. All parts are higher in the tone spectrum. The addition of a sixth part in mm. 24-28 achieves a climax also in sonority.

To this point, Grainger bandstrated, for the most part, in eight measure phases with changes in instrumentation every eight measures. In contrast, mm. 25-32 are treated in four measure segments with changes in instrumentation appearing in mm. 25 and 29.

With the climax in m. 26 on the A", power in all parts is needed; in the ff section the clarity and balance of the parts are given special care. Then, as the contour of the line begins to change in m. 28, the instrumentation is also changed.

An examination of the melodic line in mm. 25 through beat 1 of m. 29 reveals a change in instrumentation. Trombone I and horns I, II, III, and IV continue on this line from the preceding phrase. To this instrumentation is added the baritone, with the baritone saxophone and alto clarinet entering in m. 28. The observations in describing mm. 17-24 concerning the result and effect of the combination of horns and trombones is applicable here as well. However, the power and resonance of this combination is even more pronounced in this phrase because of the higher pitches leading to the climactic point in m. 26. The A' takes all of these instruments to the upper regions of their range, and this appears to be very significant in relation to the instrumentation and overall contour of the first 32 measures. Along this same line of thought, Rogers has this to say concerning the ensemble brass sound:

The acute registers have a cutting brilliance which imparts tension and vitality to the musical scheme. But these altitudes mean strain for the player; for this as well as artistic reasons, their use should be confined largely to moments of intensity.¹

¹Ibid., p. 67.

Also significant in reaching the climax in m. 26 is the re-entry of the baritone. Though assigned to the melodic line for the first 16 measures of the piece, it was transferred to another line in mm. 17-24, but was returned to the melodic line in m. 25. Of course, one purpose in adding the baritone to the melodic line in m. 25 is because of the full resonant sound of this instrument in its high register which gives added support in reaching the high point. However, its absence from the melodic line in the preceding eight measures seems to be the main point here in Grainger's bandstrational technique. Rogers tells us that

Instruments, like pigments, gain or lose effect according to their role in the total scheme. After an absence, instruments acquire new freshness and interest: this is one of the simplest and deepest principles of scoring.¹

So Grainger not only wanted the color and power of the baritone, he also wanted a freshness of sound in reaching the climax of the first section.

Only the bass clarinet is added to the bass line. Again, tubas and bassoons are in octaves and unisons. Even though the instrumentation isn't augmented to a great degree on the bass line, there is no problem of balance for at the indicated f level the tuba is very powerful. Also, upper and lower lines tend to assume prominence. But most important in maintaining balance in the bass line is the use of octave doubling--it occurs on no other lines.

In obtaining the full sonority for the climax, Grainger has added another line in m. 25 through beat 1 of m. 29. The part serves almost as a filler part, but maintains enough independence to create another line. This added line (IA) is assigned to trombone III and baritone saxophone. Rhythmically, the line is identical to the bass line, and is very nearly in the same register

¹Ibid., p. 154.

as the upper octave of the bass part. These two instruments will not provide a large amount of sound in this register, but will produce enough sound for this secondary part to be in proper balance.

An entirely new instrumentation is assigned to part 2 in this phrase. It is played by the tenor saxophone and cornet III, with trombone II giving some support in mm. 25-27. The number of instruments is not changed from the previous phrase, but the color of the instruments now playing is much brighter.

Part 4 continues as before with cornet II and alto saxophone I playing.

The instrumentation of part 5, continuing with cornet I, is also the same. The range of this part is the highest in the phrase, and that, coupled with the penetrating nature of the cornet (especially in the upper register) will assure that this part will have adequate power.

From this description, it can be seen that the instrumentation has been altered slightly from the previous phrase. There is predominantly a brass sound, with a few low woodwinds providing some support and color. There are six instruments on the melodic line with no more than three on any other part. The climax is adequately felt because of the high tonal register of the melody and other parts and because of the quality of instruments assigned to the particular parts.

The dynamics in this phrase are of great importance. The crescendo continues from the preceding phrase, and in m. 26 builds to a ff level in the melody and f in the other parts. With the rise of the line into the climax in m. 26, there will be a natural crescendo, and with the indicated crescendo, a very powerful and resonant sound will result. As the contour falls in mm. 27 and 28, Grainger gives a decrescendo marking until by the end of the phrase an mf level is reached in the melody and p in all other parts. He does give a

slight $p < \text{mf} > p$ indication on the final chord of the phrase, but this is merely to give some movement.

A slight reduction in tempo gives added emphasis to this phrase. By using the term "slacken" in m. 25, and "slower" in m. 26, there is somewhat of a tenuto effect in m. 26.

The contour of all lines continues to descend through m. 32. With this release from the full climax of m. 26, the instrumentation in mm. 29-32 changes in some parts, so that a darker color can be achieved with the descent into the lower and darker tone spectrum.

Trombone II is returned to the melody along with the baritone saxophone and alto clarinet which entered in beat 3 of m. 28. Horn I and II are dropped from this line in m. 29. With this alteration, trombones I and II, horns III and IV, baritone, baritone saxophone, and alto clarinet are now on the melodic line. There is one more instrument on the line in this phrase than in the preceding one, but two woodwinds replace two brasses, which means some loss in power. Because the contour continues to descend, and all of these instruments take on a darker quality in this register. Grainger continues to place more instruments on this line to assure that it will sound through the other parts.

The bass line continues exactly as before, with tubas, bassoon, and bass clarinet.

Part 1A is dropped in m. 29. Trombone III drops out completely and the baritone saxophone goes to another part.

The instrumentation of part 2 is altered in m. 29 in a manner that logically follows the phrase contour. The tenor saxophone continues on the line, and the cornet is replaced by horn II. The combination of tenor saxophone and horn will naturally produce a softer and more mellow sound than the tenor

saxophone and cornet combination.

Part 4 takes on a very similar change in instrumentation. After cornet II is dropped and horn I is added, the alto saxophone and horn I are playing in unison.

Cornet I continues on part 5 through the end of the phrase.

In all parts except part 5, the brighter sounding instruments are replaced with instruments of a more mellow and blending quality. This change represents very well the shape of the music. The climax has been reached in m. 26, and the final cadence of the first section is approaching in m. 32. This phrase represents a release from the climax with a descent of the lines to the cadence in m. 32. Accompanying this is a decrescendo to a pp level. All of these factors call for an instrumentation of a dark and mellow blending quality. With the exception of part 5 (cornet I), Grainger has provided this. However, even this part will balance because there is only one instrument on the part, and the line goes into the lower register of the instrument where there is a more subdued, darker tone quality.

The dynamic markings in this phrase (mm. 29-32) continue to follow the contour of the music. The melody is marked at an mf level with all other parts marked p. There is a crescendo in the melodic line as it rises to the D', but as the line descends to the cadence in m. 32 Grainger has given a decrescendo marking the descending contour. All other parts begin the phrase at p level, with slight \angle \triangleright indications given where the shape of the lines indicates. A decrescendo marks all parts and melody to the final chord of the phrase, which ends pp.

Ex. 5. Lineal Structure, mm. 33-40.

Musical score for Ex. 5, Lineal Structure, mm. 33-40. The score is written for five parts (PART 1 to PART 5) across five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The measures are numbered 33 through 40.

The score is organized into five horizontal staves, each labeled on the left as PART 1, PART 2, PART 3, PART 4, and PART 5 from bottom to top. The measures are numbered 33 through 40 across the middle of the staves. PART 5 (top staff) features a series of eighth and sixteenth notes with stems pointing upwards. PART 4 (second staff) contains a mix of eighth and sixteenth notes, some with stems pointing upwards and others downwards. PART 3 (third staff) shows a sequence of notes with stems pointing downwards, including some beamed eighth notes. PART 2 (fourth staff) includes notes with stems pointing downwards, some beamed together. PART 1 (bottom staff) consists of notes with stems pointing downwards, some beamed together. The notation is handwritten and includes various musical symbols such as notes, rests, and bar lines.

The second section of the piece (mm. 33-64) is a repetition of the first section, but with entirely new aspects. Starting quietly, it is arranged to reach an intense climax in m. 58. This is achieved by dividing the section into a series of phases, each, as they progress, becoming more intense.

The first phase, mm. 33-41, is quiet; yet within its span there is a certain amount of growing intensity. In these eight measures, Grainger assigns the high woodwinds to all parts except the bass line. Lower sounding woodwinds are placed on the bass part. Scoring is very thin, with only one instrument on each part except the bass. This change of color, from a predominantly brass texture to a very thin woodwind texture, provides a refreshing contrast to the heavy texture used to that point.

Grainger returns to five part writing in m. 32. He also returns to scoring in eight measure segments.

The melody (part 5) in mm. 33-40 is assigned to flute I. Grainger has overloaded the melodic line to this point, but with this newness in sonority and texture he places only one instrument on this part. Since the melodic line is now in the treble position, it is easily heard above the other parts. Also, only a very limited number of woodwind instruments are playing these two phrases, so there are no overbearing instruments or combination of instruments here at all. This line stays in the middle register of the flute, and Bernard Rogers gives some insight into the nature of the flute in this register: "The middle octave is bland and silken, slightly thick, and beautifully expressive."¹

Rogers also has divided the woodwinds into bright and dark colors, and states that the flute is of the bright character and the clarinet (which is on

¹Ibid., p. 45.

all other parts in these two phrases) is in the dark color family (except in the extreme high register).¹

Thus, with the basic bright quality of the flute, and with its ability for expressiveness in the middle octave, the melodic line is very effective in blending with the other parts and in retaining its identity as the most important line.

The bass line (part 1) is assigned to clarinet IV and reinforced by the alto clarinet in mm. 33-36. Tonally, the alto clarinet is a weak instrument. It produces a dark and not too vibrant sound, and is almost always used in doubling other woodwind instruments.² In this instance it is doubled at unison with the low sounding Bb clarinet. This line remains in the chalumeau octave of the clarinet. Rogers has this to say concerning the clarinet in that register: "The chalumeau octave is spectral and hollow, painting in the darkest shades."³ Thus, even with the combination of two instruments in this phrase, the proper balance should be maintained because of the timbre of these two instruments in this register.

Part 2 is assigned to clarinet II; part 3 to clarinet III; and part 4 to clarinet I. These three parts, lying within the middle and upper-middle register of the clarinet, produce a pure, well-balanced sound.

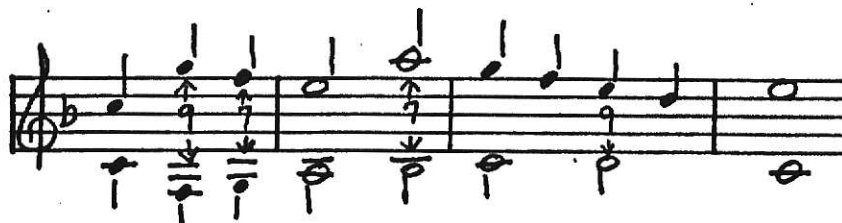
In mm. 37-40 Grainger develops, between part 1 and part 4, lines of dissonant counterpoint. (Ex. 6) Bandstratation being the servant to "form", the highly expressive intervals of 9th and 7ths are given additional prominence by

¹Ibid., p. 5.

²Joseph Wagner, Band Scoring, (New York: McGraw-Hill Book Company, Inc., 1960), p. 54.

³Rogers, Art of Orchestration, p. 40.

Ex. 6. Lines of Dissonant Counterpoint, mm. 37-40.



instrumentating these two parts more heavily. A tenor saxophone and a bassoon are added to part 1 and an oboe, with its penetrating quality, is introduced into part 4. Rogers states that "...all dissonant doublings show intensified color, especially where oboes are concerned. In fact, it is a modern practice to heighten dissonance by this means."¹ Through his own lengthy study and experimentation, Grainger knew the nature and characteristics of the oboe. Thus, he reserved this color until 36 measures into the composition before making use of it. And when he does, he does so very effectively in doubling the clarinet to intensify and heighten the dissonances between part 4 and part 5.

There is limited dynamic variation in these two phrases. The melody is marked p and all other parts pp in the opening two measures. In m. 35, the dynamic level is dropped one degree to pp in the melody and ppp in the parts. In beat 3 of m. 36, Grainger gives a crescendo marking for the melody and part 4. This marking follows the rise in the contour of the line and carries these two parts to an mf at the highest point of the line in m. 38. Then, as the line descends, a decrescendo indication is given. All other parts have a very slight crescendo in mm. 37-39, then a decrescendo in m. 40 on the cadence chord.

¹Ibid., p. 50.

Ex. 7. Lineal Structure, mm. 41-48.

Musical score for Example 7, Lineal Structure, measures 41-48. The score is written for six parts (PART 1 to PART 6) across eight staves. The key signature is one flat (B-flat). The measures are numbered 41 through 48 at the bottom of the staves.

PART 6 (Staff 1): Contains a melodic line with eighth and sixteenth notes, including a sharp sign (♯) in measure 44.

PART 5 (Staff 2): Contains a melodic line with eighth notes and a slur over measures 43-44.

PART 4 (Staff 3): Contains a melodic line with eighth notes, ending with a sharp sign (♯) in measure 44. A dashed arrow points from the end of this line to the beginning of Part 5 in measure 43.

PART 3A (Staff 4): Contains a melodic line with eighth notes, including a slur over measures 43-44 and a sharp sign (♯) in measure 44.

PART 3 (Staff 5): Contains a melodic line with eighth notes and a slur over measures 43-44.

PART 2 (Staff 6): Contains a melodic line with eighth notes, including a slur over measures 43-44 and a dashed arrow pointing from the end of this line to the beginning of Part 4 in measure 43.

PART 1 (Staff 7): Contains a melodic line with eighth notes.

The second phase, mm. 41-48, is arranged on an increasing dynamic plan. Though its range remains moderately high, the texture is greatly thickened by locating the melodic line in a middle voice where the instrumentation is necessarily thickened. The color in these two phrases is still predominantly that of woodwind combinations, but additional woodwinds, as well as some brasses, are added. The melody again is overloaded in comparison to the other parts, but there are instrument additions in other parts as well. In fact, the number of instruments playing at the end of these two phrases is almost double the number that were assigned in m. 40. This, combined with the addition of more parts, provided a continuous increase in the heightening of intensity as the contour moves toward the climax of the composition.

The melody (part 6) in mm. 41-48 is assigned to flute I, alto saxophone I, and horn I, with horn II entering in m. 45. Scoring is still in unison, but with the addition of the horns and saxophone the melody begins to take on much more sound than in the previous phrase.

The bass (part 1) also takes on a slightly different color as the baritone saxophone replaces the alto clarinet and clarinet IV. So in these two phrases, the tenor saxophone, bassoon, and baritone saxophone are on the bass part, with the bass clarinet entering in m. 45 to strengthen the second phrase. All of these instruments are scored in unison.

Parts 2 and 3 merge in m. 42 through beat 1 of m. 45, then break again into two different lines. Part 2 is played by clarinet II alone, so that in mm. 45-48 this is the only instrument on this line.

Part 3 is assigned to clarinet III. As it breaks from part 2 there are some additional instruments added toward the cadence. Cornet I enters in beat 2 of m. 46 and cornet II enters in beat 3 of m. 47. These two instruments,

however, create another temporary line moving into the cadence in m. 48, and interchange in doubling part 3.

Part 3A serves as a filler part for the most part, with independent movement in mm. 43 and 44. This part is played by the alto clarinet and clarinet IV, with each of these instruments moving from line to line in filling and doubling the other parts. The alto clarinet doubles the melody in m. 41, then goes to part 3 in mm. 42, 43, and beat 1 of m. 44. In m. 44 an independent line is played alone by the alto clarinet; in m. 45 the alto clarinet doubles part 5, then in mm. 46-48 fills parts 1 and 2.

Clarinet IV doubles part 1 in mm. 41 and 42. Measure 43 is a separate and independent line played by clarinet IV. In mm. 44-48, clarinet IV doubles the alto clarinet in unison.

Part 4 continues with the oboe from the previous phrase, and carries through m. 43. At this point, parts 4 and 5 merge into one line.

Part 5 is played by clarinet I. Thus, in mm. 41-43, part 4 is carried by one instrument--the oboe; and part 5 by only one instrument--clarinet I. Then, in m. 43 these two parts merge, and the clarinet and oboe are in unison through m. 48.

Another factor in this thickening procedure of this section is the increase in volume. The melody begins mf in m. 41 and crescendos with the rise in the contour to a f in m. 43. There is a slight decrescendo as the line descends, but the melody is marked at a f level again in m. 45, and continues at that volume through the end of the phrase in m. 48.

All of the other parts begin mp in m. 41. Grainger has given the instruction to "louden gradually" in m. 42, and this crescendo continues through the entire section until f is reached in m. 48. Part 3 is the only part that

does not reach the f level. This part begins m. 46 mp and builds only to a mf in m. 48. This can be explained by the facts that the part is higher than the melody, and that there are two cornets on this line. More volume from this line would create an overbalance of this part because of the nature of the instruments and the register in which they are playing.

Another factor which brings the melody through in mm. 46-48, even with the increase in volume, is a change in articulation in the melody. While all other parts are playing legato, Grainger further emphasizes the melody by placing accent markings on each note.

The gradual elevation of the dynamic markings, thickened texture, and momentary change in articulation all create an increase in volume and are factors in building the intensity.

The third phase, mm. 49-64, covering the second half of the section, contains the ascent to, and descent from, the climax in m. 58 to the final cadence chord.

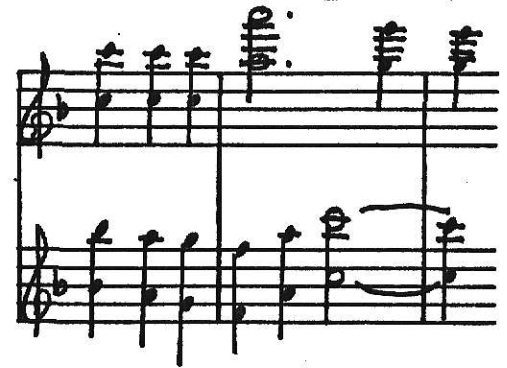
Again, in this section, there is the development of powerful counter-lines. Throughout the entire phase (mm. 49-64), Grainger continues to develop two lines of dissonant counterpoint between the melody (part 5) and a counter-line (part 4). (Ex. 8)

Ex. 8. Dissonant Counterpoint between Melody and Counter-line.

This counter-line is marked by a few pungent dissonances (mm. 49, 51, 53, 55, 57, 59, 60, 61, and 62), (Ex. 8) and by its crossing over the melodic line. The counter-line takes importance by crossing the melodic line only when there is no activity in the latter. (mm. 55-57) (Ex. 9) Also, the counter-line creates an independent sub-climax in m. 58, beat 3, further emphasizing its importance. (Ex. 10)

Ex. 9. Crossing over Melodic Line.

Ex. 10. Sub-climax, m. 58.



Octave doublings, which occur for the first time in parts other than the bass, are used in parts 1, 2, 4 and 5 in mm. 49-56, and in parts 1, 4 and 5 in mm. 57-64. These octave doublings generate power of sound, growing intensity, and solid sonority. Of particular importance are the octave doublings in the melodic line and the counter-line (parts 4 and 5).

In the third phase the addition of fresh parts also becomes a factor in the expanse of sonority. In mm. 49-56 there are six parts with one brief filler line. In m. 57 there are also six parts which continue through m. 60; as the contour descends from the climax, two of these lines disappear.

A short counter-line (3B) of secondary importance occurs in mm. 57-59 at the climax, but it merges with the principle counter-line (part 4) in m. 60.

Ex. 11. Lineal Structure, mm. 49-56.

Musical score for Ex. 11, Lineal Structure, mm. 49-56. The score is written for six parts, labeled PART 1 through PART 5, and PART 3A. The parts are arranged vertically, with PART 5 at the top and PART 1 at the bottom. The score is written in treble and bass staves, with a key signature of one flat (B-flat). The time signature is 4/4. The score is divided into measures, with measure numbers 49 through 56 indicated at the bottom.

Part 5: Treble staff, marked +8VA.....

Part 4: Treble staff, marked +8VA.....

Part 3: Treble staff

Part 3A: Treble staff

Part 2A: Bass staff

Part 2: Bass staff, marked +8VA.....

Part 1: Bass staff, marked +8VA

Measure numbers: 49, 50, 51, 52, 53, 54, 55, 56

For convenience of description, the third phase will be divided into sub-phases in mm. 49-56 and mm. 57-64.

In the first two phrases (mm. 49-56) the melody (part 5) is assigned to flute I, flute II, Eb clarinet, clarinet II, cornet I, and cornet III. Flute I and Eb clarinet are on the upper octave while the remainder of these instruments are playing an octave lower.

It is significant that as Grainger begins this phrase with very thick scoring, he chooses instruments of the greatest penetrating power to carry the melody. The flutes are sounding in octaves, and while flute II on the lower octave will not add to the power, flute I in the upper octave will produce a very bright and substantial sound. Also on the upper octave is the Eb clarinet, an instrument which, according to Rogers, produces a "...clear, biting tone."¹ Rogers goes on to say that its tone "substitutes a steely brilliance for the caressing warmth of the ordinary instruments."² This, combined with the powerful cornets at the octave below should provide a full and penetrating sound.

The bass line (part 1) is assigned to the tuba, trombone III, bassoon, and bass clarinet in octaves and unison. The re-entry of the tuba, with added support from the trombone will assure that the bass part will be in balance.

Part 2 is assigned to a large number of instruments, but all have less brilliance than those on the melodic line. This part is played by trombone II, baritone saxophone, horn III, alto clarinet, and clarinet IV. Horn I also plays this line until m. 53, then goes to part 3, and cornet IV takes up part 2 in measure 53. All of these instruments are playing in unison except horn I

¹Ibid., p. 43.

²Ibid., p. 44.

and cornet IV. Horn I is scored an octave higher through m. 53; when the horn goes to another line, it is replaced by cornet IV, also sounding an octave above the other instruments.

The overall effect will be strong, but will not have the brilliance and carrying power of the instruments playing in a higher register. In fact, the horns and woodwinds will tend to mellow the sound of the trombone and cornet, and a relatively dark overall sound should result. The entry of cornet IV at the octave in m. 53 gives some emphasis and strength to this line as it moves into the cadence in m. 56.

Part 2A is merely a filler part and is played by horn IV. The line alone is of no significance, but the horn provides support to several different parts through the two phrases.

Part 3 is assigned to trombone I, baritone, and tenor saxophone, with horn I and horn II entering in m. 53. These instruments play in unison throughout mm. 49-56. The contour of this line takes these instruments to their upper-middle register, and all, especially the trombone and baritone, are capable of producing a maximum sound in this register. The bright sound of the trombone will be softened somewhat by the baritone and tenor saxophone, and a sound of great resonance results. With the entry of the horns in m. 53, the power and resonance will be even greater.

Part 3A, which is only three measures in length, serves as another filler part. It is played by horn II and cornet IV, both of which merge into different parts in m. 53. Cornet IV goes to part 2 and horn II merges with part 3.

Part 4 is assigned to five instruments in octaves and unison, with clarinet I on the upper octave and the oboe, alto saxophone, cornet II and

clarinet III in unison an octave below. Clarinet III, after remaining on this line through m. 54, goes to part 2 in m. 55 and to part 3 in m. 56. Even though the cornet is the only instrument of great penetrating power, the clarinet takes on a brighter color in its upper register, and with the clarinet on the upper octave and cornet, alto saxophone and oboe doubled at the octave below, this important counter-line is in balance. Another significant factor in assuring the balance of part 4 is the shape of the line. It lies higher tonally than all parts except the melody. Because of this, the combination of instruments sounding in octaves on this line will be heard.

The dynamic marking throughout these two phrases is f in all parts. In the final measure (56) Grainger gives the instruction to "louden" in part 3 and elevates the dynamic level of that part to ff. Part 3 is the only moving part leading into the cadence, and the dynamic indication logically follows the movement of the line as well as the upward rise in the contour of this part.

Grainger adds one final change beginning in m. 49 which aids greatly in the development of intensity. He makes a change in the articulation in all parts. Except for the articulation change in the melody in mm. 46-48, the overall effect, to this point, has been a legato sound. In fact, all parts are written to be slurred. However, in m. 49, Grainger changes this articulation to a legato-tongued effect. This is a subtle change, but a significant one in this thickening texture and in this continuous rise and dynamic build in the line.

The volume, dynamic changes, and articulation alterations are all a continuation of the building from the previous phrase. The moving line in m. 56 (part 3) is given special emphasis with increased volume and with accent markings on each note. This again adds to the build to the cadence in beat 1 of m. 57, but more significantly is leading to the climactic A''' of m. 58.

Ex. 12. Lineal Structure, mm. 57-64.

PART 5

+ 3VA.....



PART 4



PART 3B



PART 3A



57

58

59

60

61

62

63

64

PART 2



PART 1



+ 3VA

The melody in mm. 57-64 is played by flute I and Eb clarinet on the upper octave, and flute II, clarinet II, and cornet I on the lower octave, with cornet III moving to the melodic line in m. 63. The line takes all of these instruments into their upper extremities in m. 58, and with the brilliancy of these instruments in their extreme register, especially when doubled at the octave, the climactic point in m. 58 will be very powerful.

The bass (part 1) continues from the last phrase with the tuba, trombone III, bassoon, and bass clarinet, and receives added support in mm. 56-64 from the baritone saxophone. With the octave scoring, and power of tubas and trombones at the ff level, this line will have adequate power to balance the parts.

Part 2 is assigned to the alto clarinet, tenor saxophone, trombone II, and clarinet IV, with cornet II entering in mm. 61-64. The combination of these instruments will not produce great power, (particularly in this register), but the contour of this line does not call for power. The line is not a musical line in its own right, and is not of vital importance to the lineal texture of the setting. It serves as a supporting line and Grainger uses a combination of instruments that will provide more color and dark resonance than power. However, with the entrance of the cornet in m. 61, it will take on a somewhat brighter quality.

Part 3A is played by cornet IV alone. This line continues only through beat 1 of m. 61. At this point, cornet IV goes to part 4.

Part 3B, which serves as a secondary counter-line, is played by the baritone and trombone I. The baritone plays through beat 3 of m. 59, then goes to part 4. Trombone I plays through beat 1 of m. 61, at which point it also goes to part 4. This short counter-line will be powerful with the combination

of these two instruments in this register.

Parts 3A and 3B continue for only four measures before dropping out. These extra lines aid in preparing for and reaching the climax in m. 58. As the line descends from the climactic point, these two parts thin and disappear.

The principle counter-line (part 4) is loaded, at some points, with as many as eleven instruments. The line is assigned to the oboe, clarinet I (goes to the melodic line in m. 63), clarinet III (moves to part 3 in m. 63), alto saxophone, horn I, horn II, horn III, horn IV, cornet III (plays through beat 1 of m. 61), and cornet IV (takes the line in m. 61 when cornet III drops out). The baritone moves to this part on beat 4 of m. 59, and trombone I enters on beat 2 of m. 61. The clarinets are playing the upper octave, and all other instruments are doubled on the octave below. The four horns tend to unite the colors of the high woodwinds and brasses. A full, rich sound results from this combination.

In m. 56 the suspended cymbal is added. To this point, there has been no employment of percussion instruments, and this new color and percussive effect adds greatly to the intensity of sound and in building to the climax in m. 58. A continuous long roll with soft drumsticks is indicated. The roll begins pp and builds to ff in m. 58, then decrescendos to pp in m. 60, at which point it is dropped.

All parts begin m. 57 at a f level and crescendo to ff in m. 58. The melodic line continues the crescendo through the measure and a fff marking is given in the 4th beat of m. 58. From that point the shape of the melody line is the guiding factor in the dynamic variation. As the line descends in m. 60 a decrescendo is indicated. In the final phrase, when the line rises and falls, there is a $\langle \rangle$ marking following this contour in the line. The decrescendo

reaches p on the final note and another $>$ to ppp is given in m. 64 in all parts, so that a "dying away" effect results.

The counter-line (part 4) crescendos to a ffff in m. 58 at its point of sub-climax, then follows a continuous and gradual decrescendo from that point to the end of the piece.

All other parts are instructed to "soften gradually" after the ff marking in m. 58, until the ppp is finally reached on the final chord.

Again, variation in the articulation plays an important part in reaching the climax, and in obtaining an effective release and descent from the climactic point. All parts in m. 57 are given accent markings. These aid in giving the lift into m. 58, the most dynamic and intense point of the composition. Then in m. 58 the articulation markings vary throughout the parts. The melody is given legato-tongued indications through m. 60. In m. 61, the slur marking is returned and remains through the final measure. Part 4 begins m. 58 with a slur marking, then in m. 60, accents are given on each note. These accents further emphasize the dissonances, and give a syncopated feeling to the line. The accents continue through m. 61; at this point the articulation changes to a slur.

All other parts are given accents on the strong beats in mm. 58 and 59. As the contour descends and the dynamics lessen, the articulation returns to a slurred and legato effect in keeping with the morendo.

SUMMARY

To discover the full impact of Percy Grainger's contribution to the band, it has been necessary to go to the writings of men who knew Grainger and were involved in the early developments of bands in the United States. An especially good source is Richard Goldman. In his book, The Wind Band, which deals with the evolution of bands and band music, he wrote: "Percy Grainger's unique and enormous contribution to band music has by now been universally recognized."¹ In summarizing further statements concerning Grainger, Goldman says that Grainger was one of the first composers (with the possible exception of Gustav Holst) to exploit band sonorities. He was able to create a beauty of band sound that few composers have been able to match. He was also one of the first composers to make use of a full complement of normal band instruments.²

Grainger continued to explore new possibilities for the band throughout most of his life in the United States. Each of his works is fresh and innovative.³

Goldman completed his resume' of Grainger with these statements concerning his total output as a composer of band music:

All the works of Grainger exhibit those characteristics of his style that have made his music so widely popular and at the same time so greatly appealing to musicians. The total of Grainger's contribution to the band

¹Richard Goldman, The Wind Band, (Boston: Allyn and Bacon, Inc., 1961), p. 226.

²Ibid., p. 227.

³Ibid., pp. 227-228.

repertoire still remains the greatest made by any single composer of any time.¹

Though Goldman wrote in years past, his evaluation continues to be valid. Much band music has been written since, its quality has continued to improve, and many effects have been discovered. Nevertheless, Grainger stands as a master of basic band sonority.

¹Ibid., p. 228.

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